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An August Sunrise.

BY T. G. A.

As waits with worshipping awe a Parsee, facing
The eastern skies,
Till his god come; so stand I, mute and gazing,
To watch him rise.

Ah! see upon the dim horizon's margent
A pearly glow,
Where, fused with night, a kindling faint and argent
Soars from below.

It quickens, widens and, ascending ever,
Sends javelins on;
And plants on ebon mount and dusky river
Its gonfalon.

A shining cimeter is drawn in heaven;
On it the word
In mystic characters of fire engraven:
"Allah the Lord!"

On some far beach long rosy surges, breaking,
Bear sails of gold,
Which dip and fly, their airy streamers shaking,
Fold after fold.

Not Golgos', nor Idalium's buried bicker,
Iris'd by time,
Fuse with such hues as tint with magic liquor
Yon cup sublime.

The foam of falls, the light in eyes when dying,
The sheen of shells,
Aurora's footprint shall surpass, defying
All lustre else.

With burnished rods of gold, day's heralds clearing,
And making room,
Proclaim to earth and heaven his swift appearing,
Whose loss is doom.

They hang their banderoles on azure highlands
And cloudy knolls;
While a dim music thrills the attentive silence,
As on it rolls.

The small birds hear it, and in slumberous dream-
ing
Begin to sing,
Till Nature feels the pulsing glory streaming
Through everything.

The vassal earth stirs; and the gentle breezes,
Which are its breath,
Lift from its heart the stupor that releases
From night-long death.

Kneel ye in homage; swing your censers, flowers!
In welcoming,
To him who is your sovereign and ours;
For, lo! the King!

—From OLD AND NEW for August.

The Paris Athénée closed its season with three representations of a new operetta, 'Royal Champagne,' music by M. Lemarie. The theatre will be re-opened on the 1st of September.

The Art of Violin Making.

(From "THE VIOLIN AND ITS MASTERS,"* by J. W. VON WASIELEWSKI. Translated from the German for this Journal.)

It was the enviable lot of the Italians to break the way and give the law in the epoch of the modern Art life. To be sure we see the other nations of the West of Europe, especially the Netherlands and the Germans, actively engaged in Art at the same time. But in the main, so far as they were not standing under the determining influence of the romantic spirit of the age, they maintained an essentially receptive attitude toward the Italians. These were indeed particularly favored for the fulfilment of their artistic mission by the rare co-operation of a variety of circumstances. Powerfully influenced by the shaping and purifying spirit of the antique Art, of which they were the nearest heirs, their distinguished artistic gift developed itself all the more brilliantly, the more it was supported by nobility of feeling, poetry of conception and plastic conformation and blending together of form and spirit in the actual works of Art around them. Blessed with a smiling sky, a happy climate and the charms of nature, their outward existence also, in keeping with these inward qualities, moulded itself into a remarkably cheerful and sensuously beautiful one, all full of healthy life. In a word: in this favorite people of the Muses all the furthering conditions worked together from all sides for the richly blossoming and fruit bearing Art activity of the later Middle Age; an activity which at once began to exercise a determining influence upon neighboring nations in a manner corresponding to their natural endowments and peculiarities. Thus we see the Italians beginning their important daily labor for the development of modern Art, with an entire devotion, at the commencement of the 15th century, in the midst of the full effluence of the romantic Art. What men like Filippo Brunelleschi were, about this time, for Architecture, Jacopo della Quercia and Lorenzo Ghiberti for Sculpture, or Masaccio and Fra Filippo Lippi for Painting, that was Palestrina, about a century later, for the art of Music, although only for vocal music in the first place, out of which the instrumental music very soon derived its vital nourishment.

Music was not so fortunate as to be able to lean upon the model creations of an antique world, like the plastic arts. In contradistinction to these it is peculiarly the modern Art. Out of the truly thoughtful but yet stiff and constrained contrapuntal fabrics of the Netherlands, those meritorious inventors of our present music, something full of life had first to be unfolded, fashioned. But it is not to be ignored, that the flourishing condition of the other arts was well adapted to supply the want

* Die Violine und ihre Meister," von JOS. WILH. V. WASIELEWSKI. Leipzig: Breitkopf and Härtel, 1869.

of classical models in a measure here. Palestrina's activity falls in the period of the highest soaring of Italian Art. Raffaello had already lived and worked; Michel Angelo still found himself in full activity. Feeling and taste were cultivated, and the genius of the great musical reformer of the church style, like that of all the other masters of the following period, was fructified by an inexhaustible fullness of the noblest Art material.

It is known well enough what imperishable services the Italians did in this period for the art of singing, and not less what a weighty influence they at once exerted on the development and the artistic management of vocal and instrumental forms. The same holds good of them in regard to the playing of instruments, especially instruments with the bow, and above all the Violin, which they were the first to subject to a methodical artistic treatment. But before this could be, the suitable artistic organ had to be created. And this task also fell to them. They solved the problem in an epoch-making manner, producing a variety of masterly achievements, to this day unequalled, in the domain of the manufacture of stringed instruments: another proof of their rare sense for tones and forms.

We know by written tradition that the family of the stringed instruments (played with a bow) is very old. The genesis of the violin has been the more readily consigned to a period before the Christian era, inasmuch as the still customary German name "Geige" occurs already in the Bible, at least in Luther's version. The same is the case with the old expression "Fiedel" (*fiddle*) which has maintained itself in the popular dialect to our day, and which plays a part in one of the earliest monuments of old German poetry. And yet it is beyond doubt that the musical instruments, which were formerly called "Fiedel" or "Geige," had nothing in common with our violin, except the principle of the string set in vibration by the bow. Closely considered, the question here is of entirely different musical organs, as we must conclude from the most important German writers upon music in the 16th century. These are: Sebastian Virdung (*Musica*, 1511), Agricola (*Musica instrumentalis*, 1528), and Hans Gerle (*Musica und Tabulatur*, 1546). They describe, among other instruments in vogue in the Middle Age, the "great and little Geigen (fiddles)." These instruments, of which wood cuts may be found in the above named writings, resemble instruments of the guitar or mandoline kind, far more than the violin. They are very essentially distinguished from this, sometimes by the gourd-shaped, bellied form of the back, and sometimes by the utter absence of the bridge, so that one is at a loss how to form any clear idea of the application of the bow. Our violin evidently did not yet exist; and quite as little is there any mention of the "Viola de braccio" or "da braccio."

A century later than Virdung (1619) Michael Praetorius published his "*Syntagma musicum*." From the contents of this work it is unquestionable that he knew both of the instruments just named, for he speaks of them expressly. It is thus certain that they had sprung up in the meantime, and it can be shown that violins were made in upper Italy since the middle of the 16th century. Praetorius distinguishes the different kinds of bowed instruments by the names "*Viola*, *Geige*, and *Violuntze*." Then, as one kind of them, he names especially the "*Viola de braccio*" (or "*de braccio*."*) Farther we learn that "the *Kunst-pfeiffer* (town musicians) in the towns used the name *Geigen* for the *Viola de braccio*," and in further explanation the author adds: "*Viola de braccio*, *Viola da braccio*; *item Violino da braccio*; otherwise called a *Geige*, but by the common people a *fiddel*, and called *de braccio* because it is held upon the arm." Hence it is unmistakably clear, that in Germany the old expressions "*Geige*" and "*Fiddel*," heretofore used for bowed instruments of quite another kind, were simply transferred to the new species of "*Viola* (now *Viola de braccio*)" and "*Violino*"; whereas the now universal designation "*Violins*" (derived from the Italian "*Violino*") only came later into general acceptance. Accordingly we find in the German print of a violin work of the year 1627 the expressions: "*Viola*," "*Violist*," and "*Geige*;" but the names "*Violin*" and "*violinist*" do not occur there at all.

The question may here be raised, whether the production of the "*Viola*" and the "*Violin*" followed contemporaneously, or whether one of these instruments grew out of the other; for we possess no information concerning it. There are reasons for both presumptions; we are of the opinion, without being able to furnish valid proof for it, that the violin proceeded from a diminution of the viola. At all events the violin of the present day must be regarded as an altogether modern instrument.

The ground for the existence of the violin can scarcely be sought in any other circumstance than in the desire to possess a stringed instrument corresponding to the range of tones and character of the soprano voice. In the Middle Age it was very much the custom either to accompany the single voice parts of a vocal composition with instruments, or to execute it by their means alone. Now here the family of bowed instruments showed, we will not say a gap, but a want springing out of the higher need of the time, which had to be satisfied. They might perhaps already in the old "*Rubebe*" (Rebeck) have fitted up a sort of soprano instrument. But evidently this no longer answered the requirements which had gradually risen with the astonishing progress of the art of song in Italy.

At present all precise data are wanting as to where and when the first violins were made. Certainly it was in Italy, but hardly much before the second half of the 16th century. The first reliable account we have of violin-making is from Upper Italy in the year 1560. The fact that it was first cultivated with devotion by the Italians, and received at once through them its fullest and richest development, stands obviously in very close connection with one side of the peculiar artistic talent of that people.

Their rich vocal endowment, and consequently their fine sensibility with regard to the elementary beauty of sound, formed a fundamental reason for it. Then as a second condition came their sense for simple, plastic, easily comprehended proportions in form. It is very characteristic for the Art spirit of the Italians, that they took no prominent part in the developing and perfecting of the piano, which was undertaken with extraordinary success by the Germans. The minute mechanism of this instrument, today extremely complicated and ingenious, excited their interest no further; whereas the perfection of so simple an organism, as that of the violin, enchained their restless activity for nearly two centuries. Quite as little are we to regard it as an accident, that, among the single provinces of Italy, Lombardy was the chief theatre of this activity. Here the geographical situation had a determining influence. The widely ramified region of the Alps, at whose feet stretches this fruitful Lombardy, inhabited for ages by a race busily engaged in art and industry, furnished that excellent quality of firwood, which is a very essential requirement for the upper surface (sounding-board), the most important part of the violin.

Yet the wood of the mountain fir is by no means always fit to use in the manufacture of instruments. The place in which the tree stands, (which is supposed to have reached its full maturity), is an important part of the question. For good resonance, the wood must have, above all, the qualities of the utmost compactness and homogeneity. These Nature produces chiefly in those mountainous regions, where the climate and the alternation of the seasons have the most stability, where the periods of growth and of suspension of vegetation alternate with the greatest regularity and uniformity. A further requirement is a dry, thin, rocky soil, in order that the growth may go on slowly. A fat, rich stratum of earth furnishes a rapidly upshooting, sappy and, so to say, spongy material, which lacks the necessary consistency for the making of violins.

The right choice of the wood demands of the instrument maker a thorough knowledge, which can only be acquired by long years of experience and a fine gift of observation. In this respect the Italian masters of violin making, at least those of the first rank, show their superiority to those who came after them. To be sure, they were less limited in the choice of their material than those of the later and most recent time. For in consequence of the long continued wholesale manufacture of stringed instruments of all kinds, the stores of suitable wood have become so exhausted, that really good resonance-wood is now one of the rarities.

In the productions of Italian masters of the second and third rank already in the 18th century we find wood of a mediocre quality used for the body of the violin. This may be charged more to the insufficient insight of the producers, than to any lack of useful wood at that time. At any rate the fact is established, that with the beginning of the second half of the 18th century the art of violin-making fell very rapidly into decay, whether it were that the traditions of the best schools had accidentally got lost, or that their representatives no

longer inherited the experience and tact of the old masters.

It has been already remarked that the sounding-board (belly) forms the most important part of the violin. But the importance of the other portions, as the back, the sides, the neck, the bridge, the sound-post, and the ribs must by no means be underrated. The first four of these are commonly made of maple, the last two, like the belly, of fir. Fétis states, on the authority of Vuillaume, that the Cremonese masters imported their maplewood from Croatia, Dalmatia and even Turkey. * * *

The man usually mentioned as the first representative of the art of violin making, is Gaspar or Gasparo di Salò, so named from his birthplace, Salò, on Lake Garda, (1560-1610*). This assumption appears somewhat doubtful, when we consider that the creator of the Cremona school, Andreas Amati, was a contemporary of G. di Salò's. Be that as it may, G. di Salò is to be considered as the founder of the Brescian school, at least as one of the first violin makers. His violins, however highly prized by connoisseurs and amateurs, have for the present day rather an Art-historical than a practical interest. For the unquestionably genuine and well preserved examples of this master have become extremely rare, and consequently are only found as so-called cabinet pieces. Then again, as it regards their sonority, they no longer answer to the high-strung requirements of the present day. Their external appearance, especially in comparison with the productions of the Cremona school, is equally unsatisfactory; there is something uncommonly stiff, sharp-cornered, one might say pedantically constrained, about it. This is not strange. The tonal prototype for the violin that was to be made was given, as we have already remarked, by the Soprano voice. What conditions both of material and mental labor had to be fulfilled, before the ideal furnished thus by Nature could be in the least degree approached! And so we see, what was then begun required a full century to bring it to perfection. It was no slight problem to solve, namely to discover and establish the inward and the outward *norm*, or the essential form of a good violin.

G. di Salò's immediate follower was the Brescian, GIOVANNI PAOLO MAGGINI (1560-1640). He is designated as a pupil of the former, but there are no proofs of it. Such a relationship between the two artists has merely been inferred from the manifold resemblance in their works. With Mazzini's fiddles the case is pretty much the same as with those of his predecessor. They too have become rare, and do not pass in general for instruments of the first rank.

Some other names are mentioned as belonging to the Brescian school, which do not interest us, as they take no prominent position in the history of violin making.

Contemporaneously with the Brescian arose the highly celebrated school of Cremona, of which ANDREAS AMATI, of one of the old and noble families of that city, is accounted as the founder. Here the art gradually reached its culminating point.

* All the dates here given without further remark indicate the active periods of the respective masters.

The name Amati counts among those families, in which a distinct practical devotion to an art is inherited from father to son through several generations. Andreas Amati, of whose life and labors only sparing notices are to be found, may be regarded as a somewhat older contemporary of G. di Salo. His violins, which have now almost entirely disappeared, but which were very highly valued at the end of the last century, bore a stamp entirely different from the productions of the Brescian school. The Amati violins are, more or less, invariably known by certain marks; especially: the small, elegantly rounded, yet high-arched form, and a correspondingly lovely and soft tone of moderate intensity.

Andreas Amati left two sons, HIERONYMUS and ANTONIUS. Of the first we know only the year of his death (1638); of the second, on the contrary, only the year of his birth (1550). They made a common business of it for a long time, as the labels in their works show. Their instruments cannot deny their origin. They are more frequently met with than those of their father, and as they are the dilettante violins *par excellence*.

A higher grade of perfection was reached by the son of Hieronymus, NICOLAS, (born Sept. 8, 1596, died Aug. 12, 1684), the most important member of this family. He remained true, essentially, to the paternal traditions. But he perfected and ennobled both the form and the sonority of the violin to a degree before unknown. The violins of Nicolas Amati, to which artists and amateurs were once extremely partial, like the best productions of the Brescian school, would no longer satisfy the exacting claims now made on concert instruments, except in a few instances. Their gently veiled, yet satisfactorily clear silver tone, of virgin character, lacks breadth and large sonority, a consequence of the disproportionately high arching of the upper and the under surface. For the rest the work is technically perfect.

The son of Nicolas, another HIERONYMUS, who closes the succession of the Amati, has no further claim on our attention, since his few works are of a mediocre quality.

[Conclusion next time.]

First Report of the Council of the Royal Albert Hall of Arts and Sciences, 1872-73.

The Council of the Royal Albert Hall have the honor of reporting their proceedings during the year (or, rather, fifteen months) that they have been in office, to the General Meeting of the Corporation, called in accordance with Section 20 of the Constitution of the Corporation.

2. The Report of the Provisional Committee, which was laid before the first Meeting of the Corporation on the 25th March, 1872, stated that "the Committee have given their support to the following schemes, and they specially commended them to the care of the Corporation:—

"(a.) A Series of Cheap Concerts for the People.

"(b.) A Society of Amateurs of all Classes for Instrumental Music.

"(c.) A National Training School for Music."

They proceed to say—"The Committee have made arrangements for various other Concerts

and they have undertaken, on the part of the Corporation, that the Corporation should give a Series of 18 Concerts. . . . In this experiment, also, they have met with the ready co-operation of Her Majesty's Commissioners, who have lent their aid in the establishment of a Choral Society in connection with the Hall. This Society now numbers 1000

selected and well-trained voices, and the Committee consider that it is likely to be of great and permanent value to the Hall.

3. The People's Concerts were continued every Monday evening for forty weeks. Eventually, finding that they were financially not successful—there was a deficit on the series of about £750—the Council, with regret, felt compelled to discontinue them. A series of Six Military Concerts, at low, but still somewhat higher, prices than those fixed by the Provisional Committee for the People's Concerts, were tried in September and October, 1872. These, however, did not prove at all successful, financially.

4. The Council are glad to find that the Amateur Orchestral Society, under the Presidency of H.R.H. the Duke of Edinburgh, obtained sufficient support to encourage the hope that very shortly it may become a firmly established and self-supporting institution. The Society met for the first time in November last: upwards of 160 Members were present. There are now 198 enrolled Members of the Orchestra, and about 140 Honorary or Subscribing Members. The Society gave four Concerts, all of which were well attended by members and their friends. The last Concert was given in aid of the funds of the Ventnor Hospital for Consumption, and a sum of £150 was cleared, and paid over to the Committee of that Institution. It has been found advisable to limit the number of Honorary Members; and rules regarding the election of Honorary Members, their privileges, &c., are under consideration, and will be issued shortly to those Seat-holders of the R.A.H. who may feel interested in the Amateur Orchestral Society, and desire either to seek election or to recommend their friends for election.

5. Negotiations with the Royal Academy of Music, which were commenced with the view of making that old-established Institution the nucleus of a National Training School for Music, but which eventually came to nothing, somewhat delayed the proceedings with respect to the third point mentioned in the Report of the Provisional Committee. Your Council regret that the offer of Rooms, &c., made to the Royal Academy of Music should not have proved acceptable to that body. They are, however, glad to be able to state that active steps are now being taken by the Committee appointed by the Society of Arts to establish a National Training School for Music. Your Council have offered the use of the two Lecture Theatres and certain other Rooms in the Hall to the proposed School at a nominal rental. Arrangements are now in contemplation for building the School on a plot of ground immediately adjoining the Hall, and your Council trust that before the next Annual Meeting of the Corporation active measures will have been taken to carry out this most desirable national undertaking.

6. As respects the Royal Albert Hall Choral Society and the Eighteen Subscription Concerts announced in the Report of the Provisional Committee, your Council believe that they afforded the Seat-holders of the Hall very great enjoyment, consisting as they did of—

Six Operatic Concerts, given by Mr. Mapleson;

Four Choral Concerts, by the Royal Albert Hall Choral Society, under the direction of M. Gounod;

Four Popular Concerts, under the direction of Mr. Arthur Chappell; and

Four Oratorio Concerts, by the Sacred Harmonic Society.

The whole Series, as well as the establishment of the Royal Albert Hall Choral Society, was undertaken under a Guarantee Fund, provided by H. M. Commissioners for the Exhibition of 1851, to whom in this, and many other matters, the Royal Albert Hall Corporation are much indebted for their liberal aid in forwarding the interests of the Hall.

7. The Operatic Concerts of the before-mentioned Series were financially very successful, but the others were not, and the formation and management of the Choral Society involved very heavy expenses, inasmuch that at the end of the season it was found that, after paying the absolute expenses of the Concerts in the Hall, there was a deficit of £3,140 to be paid by H. M. Commissioners on their guarantee.

8. In order to carry on the Choral Society, the Commissioners again offered to guarantee the Office and other Expenses of the Society to the extent of £600. With this guarantee the Council of the Albert Hall entered into arrangements with Messrs. Novello, Ewer & Co. for a Series of Six Oratorio Concerts, to be conducted by Mr. Joseph Barnby.

9. According to this arrangement, Messrs. Novello, Ewer & Co. undertook the management of the Concerts, paying all the expenses; these ex-

penses being the first charge on the receipts, the ordinary charges to an *entrepreneur* taking the Hall being the second charge on the receipts, and any profits that might accrue over and above these being paid to Messrs. Novello.

10. The Council believe that the Seat-holders will agree with them in thinking that the Six Oratorio Concerts were admirably performed, and that the Choral Society has been brought to a great state of perfection under Mr. Barnby's direction. After covering all expenses, including those of the Hall, the receipts from these concerts left £108 19s 4d. to meet the Office expenses of the Choral Society, so that the Commissioners' Guarantee Fund will only be called upon to the extent of £420 19s 2d. Under somewhat similar arrangements with Messrs. Novello, the following Concerts have also been given, with the aid of the Choral Society, viz:—

Four Performances of Bach's *Passion Music* (St. Matthew), and

One of the *Messiah* (during Passion Week).

One Concert of Mendelssohn's Music, on the 17th May.

One Ballad and Part Song Concert, on the 24th May, and

One Operatic Concert on Whit Monday, 2nd June.

11. The experiment of having the *Passion Music* of Sebastian Bach for four evenings in succession—an experiment which the Council believe had never been tried before with music of this nature—was eminently successful. The audiences increased nightly, and by their manner of joining in the Chorales showed their interest in the subject. The Council consider it only right to record their thanks to Mr. Alfred Littleton, who has acted as Manager on behalf of Messrs. Novello, Ewer & Co., for the spirited manner in which he has undertaken this business. Without the co-operation of this eminent firm the Council could not have been in a position to give the Seat-holders these advantages.

12. To recapitulate: Since the present Council came into office there have been—

40 People's Concerts.

29 Oratorio Concerts.

11 Operatic Concerts.

3 Combined Operatic and Military Concerts.

12 Instrumental Concerts.

28 Miscellaneous Concerts, and

3 Concerts of the London Musical Festival.

Making a total of 126 Concerts, exclusive of the daily Organ Performances and Instrumental Concerts now being given in the Hall, under the direction of Mr. Barnby. These 126 Concerts represent a money value of £36 14s. for each £100 seat.

In addition to these, an entertainment in honor of the Shah was given in the Hall, in which the Choral Society, under their Conductor, Mr. Barnby, took a leading part; and the Sunday Organ Performances, which were found so attractive, have been continued. The Council believe that the Seat-holders have every reason to be satisfied with the use that has been made of the Hall during the year, and with the class of entertainments which have been afforded them.

13. Turning now to the financial state of the Corporation. At the time your Council came into office there was a debt of £10,943 on the Capital, and £1,419 on the Revenue Account, making a total of £12,362, the whole of which it was decided to treat as debt on the Capital Account. Though it had been originally proposed to raise a Capital of £250,000 by the sale of seats, only £206,885 had been so raised when your Council came into office, and it was then determined not raise more than £225,000. £5,610 has been received since then from the sale of seats and from sums due on seats previously sold, thus making the total Capital raised £212,495, which, with money which has accrued on the Deposit Account, leaves a deficiency of £5,726 on the Capital Account. Your Council, considering that the future interests of the Hall and of the existing Seat-holders might be much compromised by allowing any more seats to fall into private hands, have discontinued their sale—at all events for the present.

14. At the commencement of the present year the Council found the receipts from Concerts, &c., would not of themselves cover the working expenses of the Hall, and that there was a deficiency on the Revenue Account. They therefore entered into an arrangement with Her Majesty's Commissioners for the Exhibition of 1851, by which, on consideration of the repairs and maintenance of the Hall being undertaken by the Commissioners, who have so large a stake in the Hall, they were to have the use of the Hall in the daytime for the purposes

of the Exhibition. This arrangement came into operation from the 1st March. By means of it the Council trust that they may be fully able to cover the other working expenses of the Hall. This arrangement has also given the Seat-holders the further advantages of the daily Organ Performances and Orchestral Concerts of Classical Music, besides the Sunday Organ Performances.

15. A Balance Sheet of both Revenue and Capital Account is appended. The Council believe that when the proceeds of the Entertainment given to the Shah are properly brought to account, the Revenue Account will show no deficit. The balance against the Capital Account of £5,726, as stated above, is therefore the only real deficit at the present time.

By order of the Council,

J. F. D. DONNELLY, Major R.E.,
July, 1873. *Honorary Secretary.*

Caroline van Beethoven.*

We extract the annexed communication from the *Neue Freie Presse*: "The Viennese correspondent of the *Cölnische Zeitung* writes to us as follows: 'There is living here in Vienna in a state of the deepest poverty—that genteel poverty, of course, which shuns aught like ostentation—Mme. Caroline van Beethoven, the widow of Beethoven's nephew. The writer would fain excite an interest in her fate among those circles in Germany where pious veneration exists for a great man. The good old lady, in her dire distress, petitioned the Intendancy of the Imperial Theatres kindly to allow her a percentage on the performances of *Fidelio*. Her petition was flatly refused, but subsequently, during Münch's administration, and through the mediation of Diangelstedt, she was allowed an annual pension of 'one hundred' florins. This small grant was, however, inexorably cancelled at the last change of management, and now the poor and aged lady, who lives with her weakly, yet most industrious, daughter in the strictest retirement, is left almost destitute—of course without daring to take any fresh steps, which she foresees would be useless, with the proper authorities. Perhaps the directors of the Operahouses of the different sovereign courts of Germany might resolve to allow the great composer's niece an honorary salary, which they still owe him.' The *Neue Freie Presse* then goes on to remark: "With reference to a letter to the *Cölnische Zeitung*, quoted in our edition of this evening, the official *Oesterreichische Correspondenz* contains the following communiqué: In the year 1865, a petition signed 'Caroline van Beethoven, widow of a nephew of Ludwig van Beethoven,' was sent in, praying for a percentage on the *Fidelio* performances. The Chief-Board-of-Theatrical-Management rejected the petition, which was unsupported by any sort of proof. The petitioner renewed her request in 1866 and 1867. She was informed in reply that, if, by the production of her baptismal and marriage certificates, she could legally prove her asserted relationship, everything possible should be done. Of this request, the fulfilment of which, as the *Cölnische Zeitung* itself must allow, was an indispensable condition of anything to be done for the benefit of the petitioner, the latter took no notice, either then, or in her later petitions. Though, however, the proof of the relationship with the great master was never furnished, nor ever even referred to, the petitioner has received from the General Intendancy, on two different occasions, a sum of 100 florins. (This is a striking contradiction. The Chief-Board-of-Theatrical-Management should not have granted the petitioner if perfectly unknown, assistance to the amount of several hundred florins; but if they were morally convinced—as the grants show they were—of the petitioner's identity, pious reverence for the great composer certainly demanded a more humane course).—In order to be quite sure whether the wife of Beethoven's warmly loved nephew Carl is really in so sad and destitute a condition, we have applied to gentlemen of approved competence and standing to make the requisite enquiries. If the mournful account should be corroborated—and it seems likely it will be—we hope we shall see the musical world of Berlin prove by vigorous action that the name of Beethoven, a name that says so much, lives not only on their lips, but in their very inmost hearts as well.

Berlin, June, 1873.

We have now obtained, on the very best authority, the sorrowful certainty that Mme. Caroline van Beethoven, the widow of that nephew whom Beet-

*From the *Neue Berliner Musikzeitung*.

hoven loved above everything, is living in the most wretched poverty.

Every right-minded man is at liberty to think as he chooses of relieving cases of distress. But the real admirer of a genius should endeavor to identify himself with the latter's soul. Let him ask himself: What would Beethoven have done under the present circumstances? Would not Beethoven, who was able to starve himself, only that his nephew Carl might be comfortable, have given up everything to preserve from want and misery the offspring of this very Carl whom he so idolized?

Let the musicians of the present age be once more reminded how well and nobly Beethoven in his day behaved, when a daughter of Bach was in the same wretched circumstances as his own niece is now. Let every one apply to Beethoven's niece what Beethoven said of Bach's daughter: "Damit es geschehe, ehe uns diese Bach stirbt, ehe dieser Bach austrocknet und wir ihn nichtmehr tröpfchen kann."*

Again has musically-educated Germany a duty of honor to perform. How will it acquit itself? If its love for Beethoven is not merely an empty phrase, we may hope for the most gratifying results.

We most earnestly beg all musical circles not only to spread this appeal to the best of their ability, but themselves directly to urge the collection of subscriptions, to aid the widowed Mme. Beethoven in her distress.

We shall gratefully receive every donation, however trifling.

The Editors of the
NEUE BERLINER MUSIKZEITUNG.

* The English reader must be informed that the name of the great composer "Bach" means a brook. Beethoven's words, literally translated, are: "That it may be done, before this [daughter of] brook dies, before this brook is dried up, and we can no more supply it with water."

A Musical Contest.

COMPETITIVE SINGING IN THE CRYSTAL PALACE—THE WELSH CHORISTERS WIN THE CHALLENGE PRIZE—THE VICTORIOUS SINGERS BEFORE THE PRINCE AND PRINCESS OF WALES.

[From the New York Tribune.]

London, July 15, 1873.

Most Americans who know anything about the Crystal Palace know that its directors have made great efforts in various ways for the development of musical art. Last year they organized a national music meeting with competitions and prizes in large numbers, and the success of the experiment was so great as to lead to the repetition of it this year, with a success even more brilliant. The ceremony has just closed, and with some remarkable results. One of the excitements of last year was the appearance of a Welsh choir, the singing of which was so extraordinarily good that the great Challenge Prize of £1000 was awarded to it, although no rival choir appeared and no contest took place. The celebrity they thus gained, coupled with the amount of the prize, was supposed to be great enough to insure a spirited contest this year. England abounds in musical organizations, and the choral associations of Manchester, Birmingham, Leeds and other large towns have a national reputation; not to speak of London. But the only body which appeared against the Welshmen was the Tonic Sol-Fa Association, one of the best known in England. The struggle has just been concluded by the signal triumph of the South Wales choir over their English opponents. Both choirs had to sing J. S. Bach's motet, "I wrestle and pray;" the final chorus "Hallelujah," from Beethoven's Mount of Olives; "See what love," from Mendelssohn's "St. Paul;" and "Come with torches brightly flashing," from the Walpurgis Night, by the same author. The judges were Sir J. Benedict, Sir J. Goss and Mr. Barnby, whose names are, I presume, almost as well known in America as in England. The scene of the competition is admirably suited for choral effects, and the larger the number the better adapted is the Crystal Palace concert-room for their display. In numbers the Welsh had an advantage, mustering 500 strong to the 300 of the Tonic Sol-Fa's. Perhaps they had a slight advantage also in the national enthusiasm, both of the singers and of the audience, for it is estimated that at least half of the 12,000 who came to hear the contest were Welsh. In the patriotic interest they take in an event of this kind they beat the English hollow, and so strong is the sympathetic feeling in such cases between the contestants and the audience that the latter may very likely have contributed to their countrymen's victory. Be that

as it may, the victory was one of the most decisive kind—so decisive that one competent critic describes the whole affair as becoming a Welsh festival, while the Welsh themselves have already christened it the Crystal Palace Eistedfodd. The same critic, writing to the London Times, says of the singing:

The fire and sustained energy with which the Welsh choristers, under the vigorous guidance of "Caradoc," their chief (the women dispensing with the printed music), sang "Come with Torches," from Mendelssohn's "Walpurgis Night," was astonishing. That in this difficult piece their intonation should be here and there at fault was inevitable; but their "attack" was as sure as the stroke from a hammer delivered from a well-skilled hand, and their precision was never once at fault. This chorus (in which, by the way, the orchestra took part) being persistently encored, the familiar "March of the Men of Harlech" (sung in the Welsh language—unaccompanied) was substituted in its place; and here not only were the freshness and pungent quality of the voices shown off to eminent advantage, but the intonation was quite as unimpeachable as the precision already referred to.

There were other competitions during the meeting, including four for solo vocalists, one for solo trumpets, three for brass bands and bands of all instruments, together with choral contests on a smaller scale than that in which the Welsh carried off the flag. But the strength—or at least comparative strength—of English musical training is supposed to be so much in choir singing that by far the greatest public interest was directed to this particular prize. The very amount of it made it important. And since its award, the glory of winning it has been almost eclipsed by the glory of an invitation to the victors to sing at Marlborough House, the town residence of the Prince of Wales. The loyalty of the Welsh to the Prince, who takes his title from the principality they are so proud of, is of the soundest kind. They call him "our Prince," albeit they see but little of him. Nor is the Prince slow to seize a good chance of doing a popular thing, and when he understood the circumstances, he issued a gracious command that the whole choir of 500 should sing before himself and the Princess. As no private house is big enough for a concert of that kind, it had to be held on the lawn. There the Welshmen gathered yesterday afternoon, while in front of them sat the royal party, composing the Prince of Wales, the Princess and their children, the Czarevina, the Grand Duchess of Mecklenburg-Strelitz, the prime minister's son, Mr. W. H. Gladstone, M.P., and a number of other distinguished persons. Most of the Welsh members of Parliament were present with their countrymen, having marshalled them over from Willis's rooms, the Marquis of Bute leading, Mr. Fothergill, Mr. Richards, Mr. Holland, Sir I. Lloyd, Mr. Davies and others accompanying him. For the moment distinction of rank was forgotten.

The members of the Welsh choir are mostly, or wholly, members of what are called the lower classes—miners, iron-workers, tradesmen on a small scale, and the like, with their wives, sons and daughters. The conductor, "Caradoc," or "Caradoc," is an innkeeper named Griffith Jones, formerly a blacksmith in the employ of Messrs. Fothergill, one of the great iron firms of South Wales. He is described as the best violin player in Wales, and an accomplished musician generally. That he is an admirable conductor we need no further proof. Forming in a semi-circle, the choir sang the national anthem; then the Welsh melody of "Llwyn Ow," or the Ash Grove, "the conductor," says another critic, "wielding his baton of gold and ebony, which has been sent him from the Welsh settlers in Australia, and with it guiding his huge choir, without any music, with a precision that Costa might have envied." Then came the chorus of "Let the hills resound," by Brinley Richards, which was given with such precision and effect that the Prince and Princess, good musicians both, asked—or I suppose I should say commanded—that it should be repeated. The Princess afterward caused the composer to be notified that she would accept a dedication of it to herself. It was followed by "Rhyfel-gyrrh, gwyr Harlech" (I am not answerable for the Welsh but I hope it is all right), or the "March of the Men of Harlech," and the whole wound up with "God Bless the Prince of Wales." At the close, the conductor was presented to the Prince, who shook hands with him, and that mark of condescension was profoundly appreciated. The choir would have liked to cheer, had it not been whispered to them that demonstrations of that kind were not ex-



First system of musical notation. The treble staff contains a melodic line with various fingerings (5, 4, 3, 2, 1) and a tempo marking *a tempo.* The bass staff contains a supporting line with a *piu lento.* marking and a *p* dynamic.



Second system of musical notation. The treble staff continues the melodic line with fingerings (3, 1, 5, 4, 2). The bass staff continues the supporting line with a *fp* dynamic.



Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the supporting line with a *p* dynamic.



Fourth system of musical notation. The treble staff continues the melodic line with a tempo marking *a tempo.* The bass staff continues the supporting line with a *piu lento.* marking and a *p* dynamic.



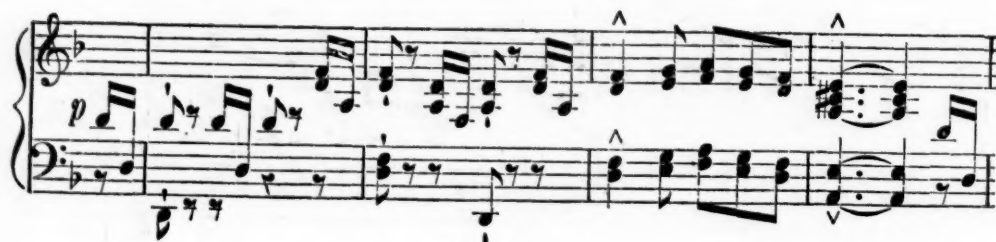
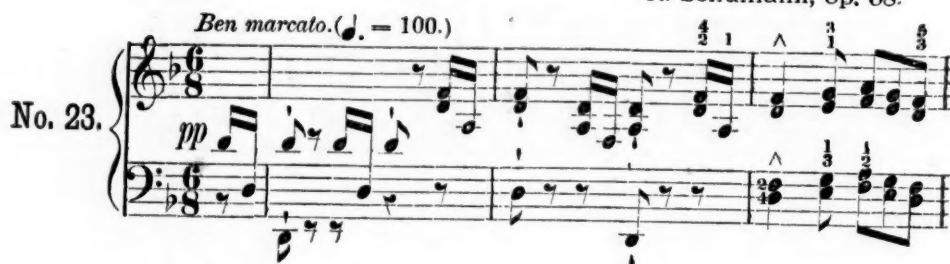
Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the supporting line with a *fp* dynamic.

HORSEMAN.

REITERSTÜCK.

R. Schumann, op. 68.

No. 23. *Ben marcato.* (♩. = 100.) *pp*



poco a poco dimin.

LITTLE HARVEST SONG.

ERNDTELIEDCHEN.

R. Schumann, op. 68.

Sentimento gioioso.

No. 24.

mf

The first system of the piano score for 'Little Harvest Song' (No. 24) is in G major (one sharp) and 6/8 time. It begins with a treble clef and a bass clef. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above and below the notes. The system concludes with a repeat sign.

The second system continues the piece, maintaining the 6/8 time signature. The right hand has a more active melody with triplets and sixteenth notes. The left hand continues with a steady accompaniment. The system ends with a repeat sign.

The third system introduces a change in dynamics to *fp* (fortissimo piano). The right hand features a more complex melody with many beamed sixteenth notes. The left hand accompaniment remains consistent. The system ends with a repeat sign.

The fourth system continues with the *fp* dynamic. The right hand melody is highly rhythmic with many sixteenth notes. The left hand accompaniment consists of chords and moving lines. The system ends with a repeat sign.

The fifth system marks a change in tempo to *a tempo.* and a dynamic shift to *piu lento.* The right hand melody is slower and more melodic, featuring half notes and quarter notes. The left hand accompaniment is also slower, with sustained chords. The piece concludes with a double bar line.

pected. How the enthusiasm was kept in I cannot say; but it must have been a struggle for the outspoken Cambrians. But cheer they did at last, in response to a few words from the Prince expressing his thanks for their coming, and his hope that their visit had been as agreeable to them as their singing had been excellent, with a wish for their safe journey home. Possibly even American Welshmen have not all grown too democratic to be gratified by this gracious speech. At any rate, the stamp of royal approval still goes a great way in this country, and the reception at Marlborough House will be reckoned in Wales a scarcely less honor for the choir than the great challenge prize itself.

G. W. S.

The Fight for the Cup.

ANOTHER ACCOUNT.

(From the Musical World.)

There is rejoicing among Cambria's ancient mountains and adown her lovely vales, for the leek has triumphed over the rose—the lion of England has succumbed to the beast, whichever it may be that represents the aborigines of our island. No generous Sassenach will grudge the Welsh their success. They deserved to win for the pluck they showed in coming so far, at the cost of so much time and money, with the sole hope of carrying away artistic renown. This year, of course, the South Wales Choral Union was obliged to make an appearance at Sydenham, because, as holders of the Challenge Cup, they could not do other than fight for its retention. But none the less on this account should the enterprise be appreciated which raised £2,000 for expenses, and led 500 men and women to quit their homes and journey to London with the chance of returning beaten and abashed. Such devotion to music and country deserved a reward, and every Englishman is quite prepared to applaud when the Welsh turn homewards with the precious Cup borne triumphantly at their head.

Thursday week was the day of battle, and it seemed as though the Principality had not only sent its musical representatives but had poured its population *en masse* towards Sydenham. Never before was such a gathering of the children of St. David on the Saxon side of the Marches. In point of fact, the Welsh took possession of the Palace, while the English, with the humble feeling becoming to a small minority, felt as abashed as do those of their nation who stray within the limits of an Eisteddfod. The Welsh tongue was heard everywhere, and the unmistakable Welsh face met the eye look where it would. There, too, were the chiefs of the Bardic orders—men of Eisteddfod renown, great at long-winded speeches, and at finding out occasions for making them. The shrewd, good-humored countenance of Mynyddog might have been seen in a prominent position, and if his frequent colleague Tanymarian, was absent, many another possessor of equally funny appellations put in an appearance. Miss Edith Wynne, Mr. John Thomas, and Mr. Brinley Richards graced the occasion with their presence, as a matter of course; and, taking voluminous notes, the reporters from a host of Welsh papers gave assurance that absent Cambrians would soon know all about it. The first contest in the day's programme was a sore trial to the proverbially slight stock of Welsh patience. What was it to the Principality whether the Liverpool, Bristol, or London choir of men's voices carried off the prize in their special class? True, Liverpool is sometimes called the capital of Wales, and when the judges pronounced in favor of the great sea-port, every Welshman present was, doubtless, prepared to recognize a cousin in every member of the victorious company. But this, gratifying as far as it went, went but a little way, so that it was a great relief when the three choirs cleared off the Handel orchestra, and left the field open for the Cambrian host. Then began the fuss, without a huge allowance of which our Welsh friends, like all Celts, cannot do the slightest thing. The singers swarmed upon the orchestra in long-enduring confusion, while a host of their chiefs bustled about the platform elaborately doing nothing with much pretence. One worthy and red-faced gentleman in particular—great at Eisteddfod meetings, we undertake to say—threatened a speech at the very beginning, and was now anxious to get it off his mind. He watched for a chance, as a cat watches a mouse-hole, and had not the chance come as it did, there seemed danger to his health from a pressure of pent-up ideas. But everything has an

end, even Welsh fussiness, so that, at last, the choir settled down in their places, the judges—Sir J. Benedict, Sir J. Goss, and Mr. Barnby—took theirs; the Eisteddfod leaders subsided, and “Caradoc”—a reduced portrait of the Claimant—made his appearance, *bâton* in hand. The pieces which the judges desired the choir to sing were Bach's motet, “I wrestle and pray,” the “Hallelujah” from Beethoven's *Mount of Olives*; “See what love hath the Father,” from Mendelssohn's *St. Paul*; and “Come with torches brightly flashing,” from the *Walpurgis Night*. As the appointed jurors gave a decision from which there is no appeal, we shall not enter upon a detailed criticism of the Welsh singing. Enough that it was resolute, enthusiastic, and loud, to a degree absolutely exciting—even to a degree that made one unable to judge faultiness with coolness. The volume of sound, instinct with that human feeling which makes the voice the grandest of all instruments, carried everything before it. This was the case, especially, in the “Hallelujah” and “Come with torches.” The other pieces afforded no opportunity for noise, and in them the defects of the choir were made conspicuous—defects we may sum up in the expression, want of refinement. But everything was applauded alike by the crowd in the transept, who lost no chance of a cheer, and only ceased cheering because of alarm lest they might miss a pretext for even greater noise. After the *Walpurgis Night* chorus, the Welsh singers broke up and retired to the higher benches of the Handel orchestra. Then it was that attention fixed itself upon a comparatively small crowd of well-dressed people who had quietly taken the same position when the proceedings began. These were the champions of England—picked men and women from the Tonic Sol-faists of London, headed by Mr. Proudman, and ready to do battle for the honor of the metropolis. After the Welsh fuss, it was a treat to see how the more business-like English folk took their places. The thing was done, and Mr. Proudman was ready to begin, before the Eisteddfod orators had hustled one another off the platform on which they had no longer any business. But before the English choir had sung a note it was evident they had but little chance. Their numbers were few, they lacked the sturdy *physique* of their opponents, and, what is more, they lacked the ardor which made a champion of every vocalist in the Cambrian ranks. Hence their failure in such pieces as the “Hallelujah” and “Come with torches.” But, if these pieces sounded tame and flat, a greater effect was made in others requiring more refinement and delicacy, Bach's motet being sung infinitely better than by the Welsh. In vain, however, did the Tonic Sol-faists rely upon their culture. Noise and enthusiasm won the day, and the conclusion was almost foregone when Mr. Willert Beale read out the fiat of the judges, awarding the Challenge Cup to the representatives of Wales. What a scene followed this announcement! The Welsh singers waved hats and handkerchiefs to the audience, who waved hats and handkerchiefs in return, both parties, meanwhile, shouting themselves hoarse, and growing redder and redder in the face. The Eisteddfod leaders came out now in earnest, more fussy than ever; and the sound of Welsh consonants rose up to the roof in one unbroken volume. Such a triumph was too exciting to last long. Speedily the crowd dispersed about the Palace to talk the matter over in calmer mood; congratulating the victors and passing unheeding by the vanquished, who had lost all save honor. About the subsequent concert we need not speak. Nor shall we tell how the Welsh met in the concert-room later to hear speeches on the mutual admiration principle, varied by others from their political representatives, showing a keen appreciation of the general election close at hand. All this had no particular interest. Enough that the Challenge Cup goes again to Wales, whence it must be taken this time twelve months.

THADDEUS EGG.

MARTIN LUTHER ON MUSIC.—Music is a noble and divine endowment and gift, that is utterly at war with the devil, and one might therewith drive off many tentationes and cogitationes. For the devil can hardly abide music. Music is one of the best of the arts. The notes quicken the text into life. Some of our nobles and scrape-jacks think they have saved my most gracious lord 3000 guilders in music. On the other hand, they would spend 30,000 to no end. Kings, princes and lords must cherish music, for it behooveth great potentates and rulers to uphold good free arts as well as laws; for private, common people have not the means to do that,

however much they may delight in them and love them. Duke George of Hesse, and Duke Frederick of Saxony, kept singers and choristers; the duke of Bavaria, King Ferdinand and Kaiser Carl do so now. Therefore do we read in the Bible that devout kings sustained and rewarded men singers and women singers. Music is the best cordial for a man in trouble, wherewith his heart may be quieted, enlivened and refreshed again. Music I have always loved. He that is master in this art is of a good sort, and equal to anything. Music must needs be kept up in the schools. A school master must be able to sing, else I make no account of him. The young folks should be continually exercised in this art, for it makes fine clever people of them. Whoso despiseth music, as do the fanatics (the Anabaptists and their like), I am at odds with him. For music is a gift and endowment that comes from God, not of man. Therefore, doeth it drive away the devil, and maketh the people joyful; therewith are forgotten wrath, unchastity, pride and other vices. Next to theology, I give music the nearest place and the highest honor, and it is to be seen how David and all the saints put their devout thoughts into verse, rhyme and song, *quia pacis tempore regnat musica*.

Hungarian Gipsy Bands.

One of the funny crew who masquerade in the *London Musical World*, Mr. “Shaver Silver,” (though we cannot vouch for it that he is not always the same critical personage under numerous aliases), writes as follows (July 19):

The band of Hungarian musicians, first introduced to the London public at the Floral Hall concerts, and now appearing from time to time at all sorts of public and private entertainments, are rather disappointing. The players, in their lively-like uniforms, have not the picturesqueness of the regular gipsy troupes; and their performance, without being strikingly original, is of an inferior order in a purely musical point of view. A great number of violins, insufficiently relieved by one or more instruments of the clarinet species, and by a sort of horizontal harp, played upon with little leather-covered wooden hammers (the “gazla” of the Roumanians?), compose the orchestra. The repertory consists of Viennese dance music (waltzes, for instance, by Strauss and Gungl) and Hungarian national melodies. The dance music is played with much spirit and slightly exaggerated accent; and we must assume that the national melodies are executed with the character properly belonging to them. We prefer, however, the artistic arrangement of the airs by Brahms and Joachim to the airs in their rough native shape, as presented by the newly arrived Hungarian band, which seems to have lost *naïveté* without acquiring cultivation. Its execution of the famous Rakoczy March, at a recent Floral Hall concert, was tumultuous rather than enthusiastic. Perhaps, however, this was appropriate as recalling the legendary origin of the strange rambling tune to which each Hungarian comitat is said to have contributed its own distinguishing group of notes or war cry; the reunion of the whole into one rather wild melody being regarded as typical of the Hungarian State, consisting of various diverse counties, which combined form one organic whole. The Rakoczy March, then—so called from the plain of Rakos, in which the representatives of the Hungarian nation were wont to assemble—is at once a mystery, a tradition, and a symbol. That, however, is no reason why it should be played in the scrambling style which marks the execution of the imported Hungarian musicians, who, by the way, use no notes, and are probably unable to read music. Their habit of playing entirely by ear favors, of course, the introduction of peculiarities which in their origia are only errors, but which in process of time come to be looked upon as characteristic beauties.

The bands at watering places and most places of amusement in Hungary are composed of gipsies—there are unmistakable gipsies in the band which has been performing at the Floral Hall Concerts; and Liszt in his fantastic work on “The Gipsies and their Music in Hungary” imagines the existence of original melodies and an original scale of gipsy invention. The gipsies, however, are believed by less impulsive but sounder and better informed critics to have invented nothing. They repeat what they hear with inflections and variations, which they cannot well avoid and which are due partly to defects of memory and partly, no doubt, to peculi-

arities of temperament. It cannot be said of tunes, as of scandalous stories, that they lose nothing by repetition. But if they lose they also gain. Thus while they get deprived of their normal character, they acquire a new character from the voices or instruments of the untaught musicians who adopt them and make them their own. The so-called "music of the gipsies in Hungary" is not gipsy music at all. It is Hungarian music Bohemianized. How Hungarian music itself came into existence is another and more difficult question. It does exist, however; and it was interesting to hear such specimens of it as have been recently performed by the Hungarian band at the Floral Hall. A band more Hungarian (more Bohemian above all) and less nice would another season have far greater chances of success. The musicians should wear Hungarian costumes with gipsy modifications, and the band should be attended by an old woman, horrible, yet picturesque to behold—a sort of Azucena of private life—whose well-understood duty it would be to collect contributions from the public. Many persons would find it more interesting to see such a band rehearsing or preparing its music than to hear the finished performances. The conductor, who is at the same time leader of the orchestra, plays on the violin the air or entire piece which he desires his musicians to perform. They, with more or less uncertain gait, follow him note by note. Occasionally he calls one of them to order with a tap from his violin bow, and he has frequently to repeat passage after passage before he can get the whole of them well together through the work under study. It might be thought that the harmony would puzzle them; but that is precisely what gives them the least trouble, the accompaniments, of the simplest character, consisting invariably of the same conventional cut-and-dried chords.

Far more attractive than an instrumental band of Hungarians would be a vocal band of Russian gipsies. The human voice, whether or not the most perfect, is at least the most sympathetic, of musical instruments; and some of the Russian gipsies have voices infinitely finer than any Hungarian violin, except, of course, the one played on by Herr Joachim. About this music there is no mystery. No Liszt need write a book on "The Gipsies and their Music in Russia," it being well known that their music consists of Russian national melodies and melodies of a supposed gipsy character ("alla Gitana") written for them by Russian composers. Unfortunately it has hitherto been found practically impossible to get the Russian gipsies to leave their native land. They refuse, it is said, to go abroad unless paid in advance; while, paid in advance, with the money safe in their pockets, they do not see the utility of going abroad at all. From this dilemma there appears to be no escape; which would seem to prove that the vocal bands of Russia are less advanced in civilization than the instrumental bands of Hungary. The Hungarian band of the Floral Hall is, in fact, as we said before, a trifle too civilized; and, in particular, too formal and precise in the matter of costume. These performers of outlandish popular music should look what they are—and look it as much as possible—or their appearance loses all interest.

SHAVER SILVER.

Dwight's Journal of Music.

BOSTON, AUG. 9, 1873.

The Old Church Modes or "Tones."

Elegant treatises and collections have been published, setting forth the beauties of the Church Modes in Music; and it is even intimated by the zealous ones in this direction, that the richer modern music, the Masses of Haydn and Mozart and Cherubini, the Oratorios of Handel, &c., are a degenerate, worldly music, compared with these inspired, and as it were, ordained forms of solemn song.

How reasonable this is, may appear from a few considerations, which we only briefly hint.

Music has passed through three states: the state of nature; the state of prescription, or ordinance; and the state of Free Art. Which is the highest? Which should afford most full and perfect utterance to man's highest, holiest aspirations,—in a word to the Unitary, the Religious sentiment?

All histories of Music open with quotations from the bibles and traditions of the nations, showing its earliest public uses to have been religious. The simplest language which the private or the social heart knew for its joys and griefs, was naturally the best that could suggest itself to the fresh instincts of the early races for their temple service and communion with the common Parent. Slight must have been the difference then between secular and sacred music. It was *all* sacred, for it was of the heart; it was *all* secular, for it sprang spontaneously from childlike intimacy with nature, when the sense of the supernatural was not divorced from any natural experience.

And what sort of melodies were those thus born in common life and consecrated at the altar? Mere stammerings and ignorant gropings after Melody; simple, rude and grave (they would *now* seem), even although mirth-inspired—for there was no Scale of tones established, and of course no Harmony; nor was there through all the glowing period of Grecian art, in which we hear such marvelous effects ascribed to Music, nor even until far down into the Christian centuries.—Talking began before grammar; and Music began before Scales, Thorough Bass, or Counterpoint.

It is not to be wondered, that these primitive rude germs of Melody, adopted into the keeping of the first ministers of religion, Pagan, Hebrew, or Christian, should have become traditional and stationary models, consecrated as the sole legitimate forms of music, so that they really checked the free and natural unfolding of the Art. In the history of Music, as in our own lives, it may be true that the ghosts of our past habits, if we respect them too much, paralyze present endeavor. As every religion, every *cultus*, however true and fresh out of the heart and heaven *once*, almost immediately entered its slow phase of superstition, dogmatism, and exclusivism; so these first tuneful aspirations of an age before Art, being adopted by the church, became dull psalms and ordinances, while the creative genius did not dare to overstep. As the priests took the conscience and the thinking of men into their own keeping, so they became the keepers of the infancy of Music; and closely was the child kept to its cradle, as if it had no destiny beyond,—rocked by certain rules and theories out of the brains of bookish monks and pedants, who allowed it only that expansion and no airing in the secular and growing world of nature and of genius. Those rules and theories (the slowly creeping so-called *Science* of Music), as well as the plain old stock of tunes and chants out of whose substance it was all derived, were a *Greek* legacy,—an outright adoption of the Greek Modes or Scales, which were no scales at all,—at least not Nature's Scale,—inasmuch as they had not the means of Harmony, but were to a great extent mere barren sequences of notes in unison. Yet to their conventional and scarcely melodious series, to their consecrated poverty of tones, was all the science of the priestly guardians of Music limited. The Music of the first five or six ages of the Christian Church consisted of the simple *Canto Fermo* or "Plain-Chant," called after Ambrose and Pope Gregory, which was sung in unison or octaves. No harmony, no *parts* appear in the old Missals, Rituals, and Antiphonaria. In deed, says Dr. Burney, "the chants of the first ages have no other constituent part of good music than that of moving in some of the intervals belonging to the Diatonic scale; nor do any stronger marks of selection and design appear in them, than might be expected in a melody formed by a fortuitous concurrence of musical sounds."

Nor is it to be wondered, again, that out of this very self-denial and limitation there should have

been a certain positive gain of masculine vigor and sublimity. The superior richness and variety which some enthusiasts about the "only genuine" old sacred music find in the Ecclesiastical or Gregorian *Tones*, so called, is not to be set down *altogether* to imagination and to the peculiar ears of "Pusey-ism." We may smile at their assertion of the degeneracy of all modern music, as if every deviation from the twelve church Modes or Tones or Scales, were a corruption and approach to worldliness. We may point also to the fallacy of supposing that the old works were richer in their twelve scales, borrowed from the Greek, than we are in our two, which we call Major and Minor. We may easily show that their twelve *authentics* and *plagals* were simply our *one* scale in a sheathed state of half-development (as Goethe says that snakes and fishes are sheathed men). The seven notes of our natural Diatonic Scale were the fixed elements of each and all of them; the semi-tones had not yet got their arms out; and at this point the serial unfolding was arrested. Yet we may well admit that each Mode had a genius, or character peculiar to itself. Only it was the character acquired by various modes of *limiting* oneself in Melody. They were so many arbitrary species of self-denial, such as the limiting of thoughts and words to lines of certain length and rhyme, which Byron thought not altogether uninspiring when he buckled to it.

If the tone-series ranged from C to c, as the initial and closing note, the tune or melody or chant was called Ionic, and had, of course, the firm, serene, composed and solid character of our major key of C, confined to the few simplest modulations of the diatonic scale. If G was made the starting-point, it was called Myxo-Lydian, and such tunes had the singular expression of aspiring to rise or modulate into the tone-sphere a fifth above, and never getting fairly up there for want of the sharp F, but having to gravitate constantly back to C; hence it is not an independent, self-subsistent key; it depends on the Ionic, and is in fact that; it commences not firmly grounded like the Ionic, but as it were hovering and floating upward; and in its termination there is no repose, but rather excitement, since it reverses the two poles of Tonic and Dominant, making what is called the "Plagal" or "Church Close," which sound so bold and startling. The Dorian took the same sounds from D to d, and had a very earnest, solemn character, most used in high church festivals. And so on through the twelve Modes. (The musical student may find them fully described in Marx's "Theory of Composition.")

But it must be remembered that these Gregorian chants or "tones" at first were sung in unison, depending on great masses of voices for their effect. It was very slowly that any Harmony was added to their rough melodic progressions. Some occasional chords must have been now and then improvised and have grown into unwritten habits, especially at the closing cadence of tunes. By degrees it became common to add a voice part above the *canto fermo*, which was called *Discant*. But it was not before the enthusiastic studies of the monk Guido Aretinus in the 10th century, that anything like regular *Counterpoint* appeared. And for centuries after that, indeed even till after the Reformation and the dawning of mental freedom in Europe, when Music had got well secularized upon the stage, what harmony there was, was mostly limited to the hard, barren intervals of *fourths* and *fifths*, with an extremely timid and shy use of the expressive *thirds* and *sixths*; while (as we have said) the semi-tones had not all got emancipated and recognized in the Church, which made law in musical as in other matters. The secular and vagabond music of the streets and fields, we may fancy, had semi-tones and *thirds* enough, without knowing it, any more than Moliere's M. Jourdain knew that he had been speaking prose. Because the natural instincts are more

suggestive, more prone to accept all the elements of any truth, than a cramped science, made the subject of ordinances and prescription. Music is so true and genial to the whole of human nature, so allied to the heart and therefore of course to freedom, that only in the free and secular air of untrusting, generous, joyous, although checkered life, can she fully be herself, and fulfil her beautiful and perfect mission among sister Arts. The very idea of prescription is alien to the soul of Music, who must be allowed freely to unfold all the types of order and unity and beauty and divine wisdom out of herself. And is it not her divine mission to elevate the whole of life and make it holy? But to return to our historical sketch.

So much, in passing, of the "Church Modes" and the Gregorian Chants. We must further notice how elaborate a music the restless, curious ingenuity of old composers, working within the aforesaid superstitious, theoretic limitations, had gradually evolved out of these plain materials, by the time of the establishment of our full modern Scale and of the true beginning of modern musical Art. The grave Discant which was sung above the *Canto fermo* soon took on refined and florid airs, so that some one compared it to "the curls and folds and flounces in a female dress." From the *antiphonal* or responsive singing, choir answering choir with the same melody commenced a little later and pitched a fifth or fourth higher or lower, that is in the *plagal* mode, arose the trick of Imitation, Canon and Fugue, which kindled up the emulous inventive and refining faculties to many a long heat. This accounts for florid and elaborate melody, for separate and long-spun parts, and melodies pursuing and entwining one another in one intricate and involved composition; while by the same process, together with the inviting facilities of the first church organ, arose such timid and scant use of chords and harmony, as we have just seen. The result was, theoretically, a whole system of counterpoint; and practically, an abundance of very elaborate, though cramped specimens of Art, especially the Catholic Mass and Passion, and all the wondrous difficulties of Fugues and Canons, carried mostly to a pitch of barren artificiality, until this science culminated and became inspired in great SEBASTIAN BACH and HANDEL.

We must regard then all this musical development before the 17th century, all from the Ambrosian plain chant to Sebastian Bach (though Palestrina stands out solitary and sublime, above the shining constellation of grand old English church composers, in the 16th) as mere preparation for the modern Art of Music proper. It mainly amounted to just this: The treasured inspiration of the same old stock of plain church chants and chorals, wrought over and over, and refined and twisted by a scientific ingenuity, until it became necessary that the fountains of melody should be replenished, or rather, that new fountains should be opened.

This came, in due time, with the progress of letters, arts and commerce, which were closely followed by the art of counterpoint, beginning in Rome, thence passing to the Hanse towns, and so on; and with the expansion given to the moral life of Europe by the Reformation. The secular, neglected vagrant, Melody, was picked up out of the streets. The popular airs, the free and native music of the human heart, were recognized. Music burst her fetters and got upon the stage. And then the progress of the art was rapid and inspiring, and all its secular gains and its rejuvenescence told upon its uses in the Church.

After reviewing these facts, is it wise or proper to carry out partiality for the old and simple and church-consecrated so far, as to ignore what modern times have gained in the power of expressing all the highest and holiest aspirations of the human soul through tones, as Handel, Mozart, Beethoven, Cherubini and the rest have done!

Obituary.

The death of Mr. A. U. HAYTER, which occurred in this city on Monday afternoon, July 28, after a long and painful illness, called up many reminiscences of a veteran, long a leading spirit in the musical

affairs of Boston, though for a dozen or more years past his declining health had compelled him to live in comparative retirement. Mr. Hayter was perhaps the most accomplished representative that we have had among us of the English Cathedral school of musicians. As organist and musical director for so many years at Trinity church, and likewise as organist, and in some sense prompting spirit, if not formally Conductor, in the Oratorio performances of our Handel and Haydn Society, he was held in very high esteem. The *Advertiser* furnishes the following particulars of his life:

"He was born in Gillingham, England, December 16, 1799. He was the eldest son of Samuel Hayter of More, England, an organist of eminence in the established church of that town. At the age of six years he was placed in the collegiate school connected with Salisbury cathedral, England, and studied music under Mr. Corfe, the organist of the cathedral, whom he afterwards succeeded. He left Salisbury for Hereford, and in 1835 he left Hereford and came to New York, where, at the solicitation of his devoted friend, the Rev. Dr. Wainwright, the rector of Grace Church, he became organist of that church. Shortly after Dr. Wainwright received a call to the Trinity Church Society of this city, and was commissioned by the wardens and vestry of the church to visit England for the purpose of procuring an organ, which was completed and ready for use in March, 1837. Dr. Wainwright also secured the change of Mr. Hayter to Trinity, where he remained for more than a quarter of a century. In July, 1862, while playing the morning service, he was suddenly stricken by paralysis, from which he never recovered. In 1839 Mr. Hayter was elected organist and conductor of the Handel and Haydn Society, and in that year visited Europe for the purpose of selecting new oratorios. He achieved great reputation for the society, bringing out nearly all the oratorios ever given by it. Among these may be mentioned "David," "Judas Maccabæus," "The Messiah," "Creation," Spohr's "Last Judgment," "Samson," "The Martyrs," "Moses in Egypt" and "Elijah." In 1844 "Samson" was performed thirteen times—a success entirely unprecedented. August 20, 1845, he received a service of plate from the society. In 1848 Mr. Hayter resigned his situation, the duties being too arduous in connection with his other professional labors. He was succeeded by his son, George F. Hayter. Mr. Hayter leaves a widow and two children, one daughter, and one son, the latter residing in London, where for some years he was organist of St. Paul's Church, Covent Garden."

By a couple of interesting communications in the *Transcript*,—one from "L. B. B." (the initials of the present president), and one from "An Old Member," of the Handel and Haydn Society, it appears that the above statement is not entirely accurate so far as it regards Mr. Hayter's connection with the Oratorios. One declares that he was only organist to the Society and never conducted at all, that function, during the period in question, having been always exercised by the amateur Presidents in person. The other "distinctly remembers attending rehearsals night after night, conducted by Mr. Hayter, through whose untiring patience and energy the society were enabled to give some of the finest performances ever given in this country, and without the aid of outside talent." Both agree, however, that the conductor Presidents relied much on the counsel and the musical guidance at the organ of this able practical musician. And while, of course, everybody knows that the *Messiah* and the *Creation*,—not to speak of the clap-trap *David* and *Goliath* work by Neukomm, which has had its day,—had been performed here year after year long before Mr. Hayter's time, yet it appears, by these witnesses, that the ambition of the old Society was greatly stirred up by him to take hold of some of their most important tasks. For instance:

"He proposed that they should bring out 'Samson,' but met with great opposition. Through his inducements, strongly seconded by his friend, Mr. Jonas Chickering, the beloved president of the Society, they finally consented to undertake it, and the prosperity of the Society in a financial way, can be dated from that time."

"The orchestral parts of 'Samson' were, many of them, written by Mr. Hayter, the original score being very meagre, owing to the few musical instruments in use in Handel's time. Who that had the privilege of hearing 'Samson,' as performed at that time, will ever forget it? The lovely rendering of the soprano parts by Mrs. Franklin and Miss Garcia, with the exquisite obligato accompaniments

by Mr. Herwig; the glorious rendering of the part of Micah by Miss Anna Stone; the well-sustained parts of Mr. Aiken, Mr. Baker, and others; the wonderful playing of Mr. Hayter upon the organ, added to the perfect rendering of the chorus parts, combined to make an almost faultless performance of the grand old oratorio. It had an unprecedented run of many nights in succession. The audiences were packed to overflowing."

The "Old Member" close his communication with these sentences:

"Elijah" was brought out under the direction of Mr. Horn. The "Martyrs" was brought out under the direction of the eminent composer and pianist Mr. J. L. Hatton, who used to say of Mr. Hayter, "that he lived a generation too soon"; also, "that he had few equals, as an organist, in the old country."

The funeral of Mr. Hayter occurred at Emanuel Church, on Newbury Street, at 11 o'clock on Thursday, July 31. The services were conducted by the Rev. Phillips Brooks, rector of Trinity Church, and the musical selections were rendered by the Trinity Church choir—Messrs. Aiken and Langmaid, Mrs. Long and Mrs. Morse,—all of whom, except Dr. Langmaid, were members of Trinity choir when Mr. Hayter was organist. The present organist of Trinity Church, Mr. J. C. D. Parker, was at the organ, and among the organists present were Messrs. Clapp of Richmond, and Wilcox, Bancroft and Paine of this city.

Music Abroad.

London.

ROYAL ITALIAN OPERA.—The five performances which were given last week consisted of *Il Trovatore*, *Le Nozze di Figaro* (twice), *Faust e Margherita*, and *Les Diamans de la Couronne*. We may state at once, and without reserve, that the *Diamans de la Couronne*, which again brought together a crowded audience, is likely to be a permanent feature in the repertory. Its story, so familiar to English amateurs, and its music, more familiar still, afford to this most charming of comic operas the inestimable advantage of being understood without the aid of preliminary explanation. The curtailments already made by Signor Vianesi, who so ably directs the performance, are all to the good—so much so that he will doubtless be encouraged to make still others. An opera containing a new part, in which Mme. Adeline Patti is allowed the opportunity to shine at her very best, deserves the utmost care. Such an opera is *Les Diamans*, and such a part is that of Caterina. Mme. Sinico now replaces Mme. Montelli in the character of Diana; and it must be allowed that the change is by no means for the worse.

Le Nozze di Figaro, produced later in the season than amateurs of Mozart's music, who flock to Covent Garden when any of Mozart's operas are given, could have wished, was interesting not only on its own account, but because two or three of the chief characters were assigned to new representatives, as, for instance, the Countess to Mlle. Albani, the Count to M. Maurel, and Cherubino to Mlle. Smeroschi. With M. Faure in the theatre, the part of Figaro, as on other occasions, imperatively devolved upon him, and yet many were disappointed because M. Faure was not put down for Count Almaviva, equally suited to his means. Happily, as M. Faure could not play both characters, there was M. Maurel at Mr. Gye's disposal, and his impersonation of the Count was in almost all respects as good, both dramatically and vocally, as could possibly be desired. Among other things, he sang the duet, *Crudel perché*, with Mme. Sinico, one of the best of Susannas, admirably, and was no less happy in the fine soliloquy, "Hai già vinto la causa," which to sing well is to be a singer. Mlle. Smeroschi is a Cherubino full of life and vivacity. Her fault,—that of being occasionally somewhat over-demonstrative—is on the right side, because it shows earnestness, and may with careful study be easily toned down. She gives both her airs—"Non più cosa son" and "Voi che sapete"—with abundant feeling, and no wonder that the latter obtains an encore. We should prefer the melody to flow on with less impediment, even at the loss of some too long drawn out expression. On the whole, however, the Cherubino of Mlle. Smeroschi has so much to recommend it that to seek for more faults would be hypercritical. The Countess of Mlle. Albani is charming. She imparts a little more life to the character than, perhaps, convention sanctions, but she gives an agreeable and natural portrayal all the same. Both her airs are sung with the utmost feeling—the first, "Porgi, amor," it may be said, a

little too slowly, but the last, "Dove sono," as the composer himself might have wished to hear it. We hope for frequent occasions of listening to Mlle. Albani's young and touching voice in the eloquent music of Mozart. The opera is generally well performed under Signor Bevgnan's direction, and the overture, as well as other pieces, receives the accustomed tribute of an "encore."

During the present week (last but one of the season) the following operas have been performed—*Don Giovanni* [Monday]; *Les Diamans* [Tuesday]; *Der Freischütz*—first time, with Mlle. D'Angeri as Agata, and M. Faure as Caspar [Wednesday]; *Rigoletto* [Thursday]; *L'Étoile du Nord*—first time, with Mme. Patti and M. Faure [Friday]. *Der Freischütz* is again announced for to-night.—*Times*, July 19.

HER MAJESTY'S OPERA.—*Le Nozze di Figaro* has been reserved, as the good wine in the Gospel was kept back until the last, for the final week of the season. Reproduced on Saturday, it is to be represented at the closing performance this evening. The cast, a strong one, includes Mlle. Titens (the Countess), Mme. Trebelli-Bettini (Cherubino), Mlle. Ostave-Torriani (Susanna), Signor Agnesi (Figaro), Signor Rota (the Count), and Signor Borella (Bartolo). Mlle. Titens acts the Countess to the life. She declined an *encore* for "Dove sono." Mme. Trebelli-Bettini is thought to have sung "Voi che sapete" too fast; this piece was repeated. Mlle. Ostave-Torriani's *Susanna* is very promising, if she has not yet quite comprehended the character; and she sings some of the music delicately, especially the air in F, "Deh vieni non tardar. Signor Rota invests the Count's part with dignity, and Signor Borella, a capital Bartolo, renders the "vengeance" song with thorough unctuousness of purpose. Signor Agnesi, a good musician and always a conscientious artist, does not make the most vivacious of Figaros, for comedy is not his forte. The overture [to be played under three minutes] was unanimously redemanded.

Mme. Christine Nilsson took her farewell of the public, and her benefit, on Tuesday, in Gounod's *Faust*. The occasion was a triumph, or series of triumphs.—*Musical Standard*, July 19.

INNSBRUCK.—Programme of the second Musical Festival given by the Musical Union on the 25th and 26th June, in the Imperial and National Theatre. First Day. *Eljinh*, Felix Mendelssohn-Bartholdy; Solo singers: Mme. Sophie Förster and Mme. Sophie Diez, from the Royal Opera, Munich, Herr Max Hubert, from Munich, and Herr Julius Stockhausen, from Stuttgart. Director, Herr M. Nagiller. Orchestral Conductor, Herr Jos. Allani. Chorus and orchestra comprised about 300 members. Second Day. Symphony in C, No. 4 [Jupiter Symphony], W. A. Mozart. Scene and Aria "Ah, Perfido!" L. van Beethoven [sung by Mme. Sophie Förster]. Three Songs: "Volkslied" Franz Willner; "Wiegengesang," Johannes Brahms; "Mailed," Bernhard Scholz [sung by Mme. Sophie Diez]. Aria from the opera of *Esio*, G. F. Handel [sung by Herr Julius Stockhausen]. Adagio from the Symphony in C major [No. 7] according to Breitkopf und Härtel, J. Haydn, Aria and Duet, from *Euryanthe*, C. M. von Weber [sung by Mme. Förster and Herr Max Hubert]. Aria from *Judas Maccabæus*, G. F. Handel [sung by Mme. Sophie Diez]. Two Songs: "Greisengesang," and "Geheims"—with orchestral accompaniment by Herr Johannes Brahms—Franz Schubert [sung by Herr Julius Stockhausen]. Overture to *Egmont*, L. van Beethoven. [A wholesale programme.—A.S.S.]—*London Mus. World*.

MERSEBURG.—The grand vocal and organ concerts given for many years past in the Cathedral, under the direction of Herr Engel, are now well-known throughout musical Germany, while in Thuringia itself they have assumed the character of popular festivals, attracting the lovers of high class sacred music from far and wide. The last concert was no exception to its predecessors. It opened with a performance by Herr Bartmuss of J. S. Bach's Prelude in G major. The same gentleman played the Abbatte Franz Liszt's "Ave Maria," arranged for the organ by Gottschalg. Herr Grothe played J. S. Bach's "Toccata doric" and Fugue in G minor, with wonderful clearness and spirit, a noteworthy fact, if he is, as stated, only seventeen years of age. The Leipzig Choral Union, under the direction of Herr Vogel, sang the "Kyrie eleison," from the Abbatte Franz Liszt's *Messa Chorale*, and Richter's setting of the Twenty-second Psalm. Herr Raabe, on the violin; and Herr Vogel, on the organ, performed an Adagio by Beethoven and the "Abendlied" by Robert Schumann. [An unwholesome programme.—A. S. S.—*Ibid*.]

BAYREUTH.—The great Wagnerian Festival is again postponed—till the spring of 1875. Sub-

scriptions towards the expenses have, as yet, reached no higher than 140,000 florins (\$70,000). The "*Patronatsscheine*" seem to be a drug in the market.

THE LATE PRINCE PONIATOWSKI died in London, not in Paris as we stated in a recent number. The *Atenæum*, of July 12, says of him:

The career of the Prince-Professor Joseph Poniatowski was remarkable for its vicissitudes. He was the grand-nephew of Stanislaus the Second, the last King of Poland, and was born in Rome in the 20th of February, 1816. His musical talent was developed at an early age, for before he was six years of age he was a good pianist. His family took up their residence in Tuscany in 1823; the Prince studied at the College of the "Padri Scolopi," where he gained the first prize for mathematics when seventeen years old; but following up his musical studies, and being gifted with a fine tenor voice, he made his debut at Lucca on the lyric stage, and followed up his success by appearing at the Pergola, in Florence. In that city, at twenty-three, the Prince produced his first three-act opera, "Giovanni da Procida," based on Niccolini's tragedy. This was succeeded by his comic opera at Pisa in 1839, "Don Desiderio," a work which was brought out in Paris eighteen years afterwards with signal success. In 1842 his setting of M. Victor Hugo's "Ruy Blas" was heard at Lucca, and next came, at Rome in 1844, "Bonifazio dei Geremei"; in Florence, in 1845, "I Lambertazzi"; in 1846, at Genoa, "Malek Adel" at Venice, "La Sposa d'Abido," a setting of Byron's poem; in 1847, at Leghorn, "Esmeralda." The revolutionary epidemic of 1848 induced the Prince to enter into political life. He was naturalized in Tuscany, and the Grand Duke Leopold gave him the title of Prince of Monterotondo. He was elected a Member of the Chamber of Deputies, and became in turn Secretary and Questor of the Chamber. In due course, after declining several posts, he accepted that of Minister Plenipotentiary to Paris, London, and Brussels. He resigned his diplomatic position to return again to his operatic career, the turbulent times not being suited to him; but under the reign of the Third Napoleon he was naturalized a Frenchman, and was nominated a Senator. The fall of the Empire and the war between France and Germany were the cause of the residence of the Prince in London, until his sudden death on the 3rd inst., within a week of the time when he conducted his own Mass in F, at Drury Lane Theatre, at his benefit concert. On the afternoon of the concert he was in good health and spirits, and talked of his approaching tour abroad, with Herr Ullmann as accompanist. In Paris, in addition to "Don Desiderio," he produced, at the Grand Opera-house, "Pierre de Medici," in four acts, in 1860: "L'Adventurier," a three-act opera, at the Lyrique, in 1865; and at the same theatre and at the Opera Comique, "A Travers du Mur," in 1861. His Mass in F was first heard in Paris in 1867. He organized a series of performances in the French capital very much like our defunct Antient Concerts. In Florence he introduced Beethoven Concerts. He was, indeed, as liberal in his musical views as in his politics; and although his compositions were of the modern light Italian school, there was no greater admirer of the works of the great German masters than Prince Poniatowski. His last opera, "Gelmira" which was done at Covent Garden, with Mme. Adelina Patti and Signor Naudin in the chief characters, had a most unfortunate libretto, and the Prince's memory, which in musical matters was prodigious, served him much more than his invention. But the Prince wrote well for the voice; and many of his detached songs have won great popularity. He will be remembered as an ardent admirer of art as well as a kind supporter of artists, when he was in a position to be the Mæcenas of music in Paris, always welcoming amateurs and artists with sympathetic feeling and kind hospitality. He was buried at Chislehurst on Tuesday. The mass was the low *Messa Defunctorum*. The only musical part on of the service was the fine singing by Señor Diaz de Soria, of the "Per Pietà" of Stradella, accompanied on the harmonium by Signor Vietti, and the playing on the organ by Mr. Griffiths of the "Kyrie," in G minor, by Novello. After the low mass in St. Mary's Chapel, the coffin, which, covered with the Prince's orders, immortelles, and flowers, had been placed opposite the resting-place of the late Emperor Napoleon, was removed to the grave outside St. Mary's Chapel, close to the Memorial Chapel in course of erection by the Empress. There was a large gathering of the friends of the late Prince, including his son, Prince Stanislaus, as chief mourner, Signori Mario, Gardoni, Naudin, Cotogni, Capponi, F. Lablache, Alary, R. Costa, Rizzelli, M. Faure, M. Rouzand (husband of Mme. Nilsson), the Marquis de Caux (husband of Mme. Patti), Prof. Ella, &c.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- Songs and Ballads sung by Mrs. J. H. Long.
With Lithograph title. each. 40
1. Only a Flower that he gave me. 3. C to e. *Gabriel*.
"Only a flower; nothing more."
 2. The Dream. "Send me a thought." 3. G to g. *Haydn*.
"A prayerful thought."
 3. Here let me linger. 3. D♭ to d. *Howe*.
"When the dim twilight steals over the sea."
 6. Cradle Song. 3. D♭ to f. *Hinton*.
"Close thine eyes, my baby darling."
Our musical public have reason for gratitude to Mrs. Long, whose method, more sensible, tasteful, healthful, American than others, has brought forward a new and excellent class of lady-singers, who in their turn are worthily serving the public as solo singers and capable teachers. The songs above described are of the best class, in fine taste, and every way good to sing.
 - Humming like the Bee. 3. F to f. *Blamphin*. 30
"When the woodland's fairy nooks
Are shadowed o'er with bloom."
A neat little sunshiny song.
 - The holy Tittles. (I sacri nome). Scene ed Aria. Soprano, From Aida. 6. A♭. to a. *Verdi*. 40
One of the prominent songs of Verdi's newest opera. Be early in learning it, as the opera will be one of the novelties of the next season.
 - Come climb the Hills with me. Song & Cho. 2. F to a. *Griffin*. 30
"I know that thy loving heart is mine, darling,
For I see it shine forth from thine eyes."
Very pretty (as it will be a very popular) ballad. One would prefer to climb the hills with "darling" and no "chorus" near, but it must be confessed that the chorus sing nicely, and add to the musical effect.
 - So the Children say. 4. C to g. *Tours*. 40
"Deep nestling in a blue-bell bright,
So the children say."
This last line is the refrain which comes in throughout, and will make the song charmingly effective. Should be lightly and delicately performed.
 - The Golden City. A♭ to e. *Kemp*. 35
"We long to find the portals
Of our own Golden City."
A beautiful sacred song. The last verse may be sung in 3 or in 3 parts for a chorus.
 - Friends, but nothing more. 4. A♭ to e. *Barnett*. 40
"Two friends,—no more!"
A first class song, full of deep emotion.

Instrumental.

- Six Recreations. 1. Shepherd's Song, (Hirtensiedchen); 2. Morning Song, (Morgenlied); 3. Village Bell, (Dorfglocken); 4. Song of a Child, (Kinderliedchen); 5. Ballad, (Kleine Ballade); 6. Always Gay, (Immer Lustig). 3. Various keys. *Becker*. 60
6 pieces in one for 60 cents is not bad. Simple, but classical in style, and excellent practice.
- Aida. New Opera by Verdi.
Waltz. 3. B♭. Arr. by *Knight*. 30
Quadrille. 3. " " " 40
March. 3. F. " " " 30
Aida, as is now well-known, was first performed in Egypt, before the Viceroy, at Cairo. Verdi's inspiration evidently came from the desert, as there is a noticeable presence of wild "Arabian" melody in the music, producing a singular, but pleasing effect. As Aida will be the next operatic attraction in this country, teachers will see the wisdom of buying the pieces "all hot" and giving them early to pupils.
- The Break of Day. (Réveil du Matin). Reverie. 3. C. *Arditi*. 40
A sort of broken up reverie, as the dreamy melody is interrupted fitfully by arpeggios and light chords, and changes, after a while, to a quick, soft tremolo. The idea of the Day-break is neatly carried out.
- Echo Villa. Mazurka. 3. F. *Turner*. 30
This, like many other of Mr. T's familiar compositions is easy, graceful and musical, and perfect in form. Good instructive piece.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an *italic* letter the highest note, if above the staff.

